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#### THE YEAR 1900.

"What is past I know, but what is for to come I know not."  
—II. ESDRAS, iv. 46.

**A** YEAR passes away quickly enough, yet on looking back it is surprising to find how much there is of musical interest and importance to notice. And the number of concerts, compositions, lectures, books, is ever on the increase, so that it becomes more and more difficult to sum up the principal events even of so short a period, or to estimate results. A brief *coup d'œil* is all that can be attempted.

The Incorporated Society of Musicians takes time by the forelock. The fifteenth annual conference opened at Scarborough on January 1st, 1900, and during the week some thoughtful papers were read, among which were one by Mr. (now Dr.) W. H. Cummings, on "Pitch," a subject of great practical interest, and one on "Broad-mindedness in Music," a quality most desirable, yet none too common among musicians. A proposal was made by Mr. (now Dr.) F. H. Cowen that at future conferences an orchestral concert should be given at which works by younger members, or even by non-members, might be heard. The motion was unanimously agreed to, but the experiment, for the present year at any rate, has been abandoned.

Among musical events the opera performances ought to rank high in importance. The season at Covent Garden was financially successful; the record of new works, however, was indeed small—in fact, there was only one new opera given, viz. Puccini's *La Tosca*, the latest notable production of the young Italian school: one that will, indeed, strut and fret for a time, and then make way for some new sensation. Two cycles were given of the *Ring des Nibelungen*, in which Fr. Ternina, Frau Schumann-Heink, Frau Gulbranson, and Herren Slezak (a new comer) and Van Rooy achieved success, the first and the last named fully maintaining their already great reputation. The opinion gains ground that for performances of the *Ring* cuts are indispensable; the conditions under which it is given here in London differ altogether from those which exist at Bayreuth. The characteristic impersonation of Carmen by Madame Calvé and the brilliant singing of Madame Melba in

*Lucia* were notable features of the season. Fr. Scheit made her *début*, and in the roles of Nedda, Zerlina, etc., won much favour by her clever singing and acting. Owing to sore throat, M. Jean de Reszka was only able to appear a few times, and even then was not in his best form. The conductors of the season were Herren Mottl and Emil Paur, Mons. Flon, and Signor Mancinelli. The Covent Garden stage has been fitted with hydraulic machinery, and other alterations have now been made, so that this year ought to witness an improvement much needed in matters appertaining to that stage.

The Carl Rosa company did not venture right into the heart of London, but short series of performances were recently given at Notting Hill Gate and at Brixton, during which Spinelli's *A Basso Porto*, Gounod's *Cing Mars*, and Goldmark's *Cricket on the Hearth* were performed; the first had been played by the company in the provinces, but the other two were given in England for the first time under the direction of Mr. Goossens. Spinelli's opera is clever and promising, Gounod's weak, and Goldmark's bright and attractive.

At the Savoy *The Pirates of Penzance* and *Patience* were successfully revived. Of incidental music to plays may be named Mr. Edward German's written for *English Nell*, Mr. Raymond Roze's to *Sweet Nell of Drury Lane*, and Mr. Coleridge-Taylor's to *Herod*.

Of Festivals there has been a goodly number, the most important from a musical point of view being the one held at Birmingham last October. Among our younger composers there are two, Dr. Edward Elgar and Mr. S. Coleridge-Taylor, who have already acquired no small reputation, and they were both represented in the festival scheme. Dr. Elgar's "Dream of Gerontius," produced for the first time, is a work of high aim and high achievement. The solemn character and musical treatment of Cardinal Newman's poem, also the large orchestra required, may interfere with its popularity, but the ability and earnestness displayed by the composer deserve full recognition. The performance of the work was the special event of the week. Mr. Taylor's "Scenes from the Song of Hiawatha" had already been heard at the Albert Hall; and they fully deserved the honour of repetition at Birmingham. The Hereford Festival gave general satisfaction. The chorus was good, and the conductor, Dr.

G. R. Sinclair, acquitted himself well of his duties. A fine *Te Deum*, by Sir Hubert Parry, and the "Last Post," an effective setting of W. E. Henley's poem, by Professor Stanford—the one by way of thanksgiving for victories in South Africa, the other in memory of those who fell in battle—were the principal English novelties. Professor Parker, the American composer whose *Hora Novissima* was successfully produced at Worcester in 1899, brought forward another clever and riper work, entitled "A Wanderer's Psalm." Besides the above there were festivals at Hanley, Scarborough, and Chester, at the last of which a new *Requiem* by Mr. J. Bridge, organist of the Cathedral, was produced under his direction.

In the metropolis itself Mr. Robert Newman gave his second London Festival in May. There were some interesting compositions by Englishmen—Messrs. George Bantock, Coleridge-Taylor, and Percy Pitt—but all of them of small compass. The double band, conducted alternately by M. Chevillard and Mr. Wood, was imposing to the eye though not altogether satisfactory to the ear. Mr. Newman's Festival this year ought to throw into the shade those of the two previous years. He must give thoroughly strong programmes, carefully selected, or carefully commissioned novelties, and first-class artists; under such conditions his success, both artistically and financially, would prove still greater than has hitherto been the case. The Triennial Handel Festival was held at the Crystal Palace in June. There was a fine choir, and the performances of the oratorios *Messiah* and *Israel in Egypt* were on the whole excellent. The programme of the Selection Day included two songs, one from *Semele*, the other from *Berenice*, heard there for the first time; all the other excerpts were more or less hackneyed. The public likes to hear the familiar oratorios and familiar excerpts from Handel's other works. To set aside either of the two oratorios which are always given might endanger the financial success of the festival; the Selection "snippets," too, consisting largely of songs, have strong drawing power, if only on account of the distinguished vocalists who take part in them. And thus the noble oratorios of which the names are inscribed around the Great Transept, remain, with few exceptions, sealed books to the public. Some day, let us hope, a festival will be instituted to the "unknown" Handel.

With regard to orchestral concerts, the Philharmonic Society, by reason of age, claims first notice. Dr. F. H. Cowen fully maintained his reputation as conductor. Of novelties performed there is little to record. Dr. Cowen's "Concertstück," played for the first time by Mr. Paderewski at the final concert, is a showy, rhapsodical work. Mr. Coleridge-Taylor's orchestral suite, "Scenes from an every-day Romance," did not show his usual power. The season was specially strong in pianists; there were, in addition to the above-mentioned interpreter of Dr. Cowen's work, Madame Carreño and Messrs. Moritz Rosenthal, Dohnányi and Frederick Lamond. Mr. Edward Lloyd made a last appearance at these concerts in April, singing as finely as ever.

There were some interesting novelties at the Crystal Palace in the early part of the year, of which we mention first a "Walt Whitman" Symphony by the talented young composer Mr. William Henry Bell. Another good work by an English composer was the symphonic poem, "The Raven," by Mr. Josef C. Holbrooke. Berlioz's *Ruy Blas* Overture was performed for the first time. In the autumn there was a series of six concerts, at three of which Mr. H. J. Wood appeared with his Queen's Hall orchestra, and Dr. Richter with his orchestra at the last. The other two were under the direction of Mr. Manns. What the future of these concerts is to be seems uncertain, but

we hope that some strong scheme will be announced; also that Mr. Manns, so long as he is able and willing to conduct, will take a prominent part in it; he it was who founded them and won for them their world-wide reputation.

Of the Symphony Concerts at Queen's Hall we have to record interesting though, at times, over-long programmes, good performances, and large audiences. The chief feature of the spring series was the introduction of compositions by British composers: Sullivan, Stanford, and Percy Pitt. Of novelties we may mention a "Napoleon" piano concerto by G. Liebling, and a Fantasia by B. Hollander and Ballade by Percy Pitt, both for violin and orchestra. The season of Promenade Concerts was unusually long, and, moreover, successful. Programmes mostly devoted to Schumann and Brahms attracted audiences as large as those to Mozart or Beethoven. Well may we exclaim, *Tempora mutantur, et nos mutamur in illis!* Among novelties produced were the following:—Pianoforte Concerto, Op. 1, by Rachmaninoff; Lalo's second "Namouna" Suite; Glazounoff's ballet music, "Ruses d'Amour"; Turkish March, "Bag and Baggage," by A. Ashton; "Suite de Ballet," by Landon Ronald; and variations on "Three Blind Mice," by J. Holbrooke.

The Richter Concerts continue to flourish, and the eminent conductor still finds Beethoven, Brahms, Wagner and Tchaikowsky his most powerful magnets. Kubelik, whose remarkable performances on the violin attracted so much attention, first appeared at these concerts. At two orchestral concerts given at Queen's Hall in the autumn, Mons. Ysaye appeared as conductor, and proved himself as great a wielder of the baton as of the bow. The French, Belgian, and Swiss novelties which he introduced won only a *succès d'estime*.

We must be content with naming in addition the Westminster Orchestral Society, which is carrying on a good work, and the excellent Stock Exchange and Amateur Orchestral societies.

Of other concerts we name the principal. And first of all, those of Mesdames Patti and Albani and the vocal recitals of Madame Marchesi, Madame Marie Brema, Mlle. Camille Landi, Signorina Giulia Ravagli, Madame Clara Butt and Mr. Kennerley Rumford, Herr van Rooy, Mr. Plunket Greene, and Herr Heinz, the two last-named in conjunction with Mr. Leonard Borwick and Mr. Schönberger respectively; also the In Memoriam Sullivan Concert at the Crystal Palace, and the "Farewell" of Mr. Edward Lloyd at the Albert Hall. The excellence and in many cases special interest of the programmes deserve note; in addition to well-known songs, old ones were revived, and new ones (by Strauss, Wolf, etc.) introduced. Of new vocalists we may name Miss Florence Schmidt, who has already gained public favour, and Madame Steinhauer, a Swedish vocalist, who, in two recitals, has created by her artistic singing a highly favourable impression. Of violinists, Ysaye, Kubelik and Miss Maud MacCarthy are among the best. The first, of course is pre-eminent; the second remarkable for his extraordinary technique, and the third, the young Irish violinist, for her refined and artistic playing. Of pianists, and of good ones, there is quite an array of names; of exceptional reputation are Madame Carreño, Paderewski, Rosenthal, Dohnányi, Dawson and Busoni—last, though by no means least. Miss Adela Verne, also Mr. D. F. Tovey, may be classed among rising pianists; the latter, indeed, gave four chamber concerts, introducing clever compositions from his own pen.

The Albert Hall Choral Society may be named as having

given the first complete performance of Mr. Coleridge-Taylor's "Scenes from Hiawatha," and the Bach Choir, which gave a performance of the great Mass in B minor.

The Popular Concerts have diminished in number, and the programmes have consisted of familiar works. The principal artists have been—Lady Hallé, Ysaye, Halir, Kruse, Ludwig, Becker, Mühlfeld, Adela Verne, Busoni, and Borwick. In February was given the fifteen-hundredth concert.

Of chamber concerts may be named, amongst others, those of the "London" Trio, the "Sharpe" Trio, the "Walenn," the "Clinton," the "Mozart" Society, also the Dolmetsch Evenings of old music on old instruments.

The various colleges held their usual concerts. The Royal College of Music gave two interesting operatic performances during the year (*Magic Flute* and *Euryanthe*). The Guildhall School of Music performed Gounod's *Mireille*; and *The Registry Office*, a clever operetta by Harry Farjeon, former student at the Royal Academy of Music, was produced at St. George's Hall. Lectures on various subjects have been given at the Royal Institution, Gresham College, Trinity College, the Musical Association, the Incorporated Society of Musicians, and the Royal Academy of Music, by Sirs Hubert Parry, John Stainer, Alexander Mackenzie, and Frederic Bridge, Professors Niecks and Prout, and Messrs. Fuller-Maitland, Walter Macfarren, E. F. Jaques, etc.

Of books published during the past year we mention—"Catechism of Music," by F. Peterson; "Ear Training," by F. J. Sawyer; "Beethovens Leben," by Thayer, Vol. I., second edition; "Tchaikovsky," by Rosa Newmarch; "Personal Recollections," by Sutherland Edwards; "Song Histories," by Robert Ford; "The National Music of America," by Louis C. Elson; "The Art of Singing," by W. Shakespeare; "Outlines of Musical Bibliography," by A. Deakin. "Fugue" and "Instrumentation," by Ebenezer Prout, have been translated into Russian; Riemann's "Harmony Simplified" has been translated into French; Tschaikowski's "Guide to the Practical Study of Harmony" into English; the last volume of Wagner's Prose Works, also the translation of C. F. Glaserapp's "Das Leben Richard Wagner's," Vol. I., by W. Ashton Ellis.

Among various events of interest during the year were: the marriage of Miss Clara Butt and Mr. Kennerley Rumford; the silver wedding of Dr. Richter; the retirement of Mr. Edward Lloyd; the celebration of the seventieth anniversary of the births of Goldmark, Klindworth, and Leschetitzki, and of the eightieth anniversary of Cornelius Gurlitt's birth; monuments erected to Beethoven in the Helenen Thal, to Chopin at Paris, and to Glinka at Berlin; the establishment of a Brahms Museum at Gmunden; the removal of Bach's remains to the Church of St. John, Leipzig, also publication of the final volume of the Bach-Gesellschaft; Jubilee of the Cologne Conservatorium; Festival at Aix-la-Chapelle; the centenary of the Peters firm, followed, regrettably, by the death of Dr. Max Abraham, the head partner; Exhibition of Musical Instruments at the Crystal Palace; Musical Congresses at the Paris Exhibition; first performance at Paris of Humperdinck's *Hänsel u. Gretel*; first production of *La Tosca* at Rome; first production of Strauss's *Heldenleben* at Dresden; Degree of Doctor of Music conferred on Mr. W. H. Cummings (Dublin), and Messrs. E. Elgar, F. H. Cowen and Eaton Fanning (Cambridge); Mr. Franklin Peterson elected to the Melbourne University Chair of Music; opening of the new organ at the Royal Academy of Music; appointment of Dr. F. H. Cowen as conductor of the Scottish Orchestral Society, of Mr.

Henry J. Wood as conductor of the next Sheffield Festival, and of Professor Stanford as conductor of the Leeds Festival.

Many distinguished musicians have joined the majority during the past year. Of composers:—Sir Arthur Sullivan, some of whose comic operas and songs enjoyed a world-wide reputation; Henry Russell, of "Cheer, Boys, Cheer" celebrity; J. P. E. Hartmann, the veteran Dane and father-in-law of Gade; and Zdenko Fibich, of the Young Czechish school; Heinrich von Herzogenberg; and Carl Millöcker (*The Beggar Student*). Of authors:—Sir George Grove, the Beethoven enthusiast; Major Charles Russell Day, the author of a valuable treatise on Indian music, who perished at Paardeberg; Friedrich Nietzsche, the philosopher who also wrote on musical subjects; Heinrich Porges, a Wagnerian scholar; and Beatty Kingston ("Music and Morals"). Of critics:—F. H. Ehrlich (*Berliner Tageblatt*); Ludwig Bussler (*National Zeitung*); Otto Gumprecht (*National Zeitung*, etc.); A. Colombani (of Milan); and A. Luzzatto (*La Tribuna*). Of conductors:—Hermann Levi, of Munich fame; Karl Kossel; Joseph Dupont, of the Monnaie; Dr. Swinnerton Heap (Birmingham, Wolverhampton, etc.); and Dr. Horace Hill, chorus-master of the Norwich Festival. Vocalists:—Sims Reeves, Heinrich Vogl, Franz Betz, and Tagliafico. Violinists:—F. R. Sipp (teacher of Wagner), A. Pollitzer (director of the London Academy of Music), and Jules Armengaud. Pianists:—Marie Krebs, Antoine de Kontski, and Carlo Ducci. Organists:—Dr. William Monk, John Hopkins, George Edwin Lyle; and Horn: Eugène Vivier.

#### THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

I TRUST the above high-sounding title will not expose me to censure. Let me say at once that I do not pretend to be a philosopher, nor do I propose, in the following disconnected notes, any philosophical system whatsoever. But it was difficult to find a convenient title to express the object which I have in view, which is to endeavour, however imperfectly, to suggest causes or reasons for some of the most generally accepted laws of harmony, and at least to hint that we may expect to find that those laws which have any intrinsic worth have also some philosophical basis underlying them; and perhaps to lead some workers who are better acquainted with philosophical methods than myself to examine the questions to which I have to call attention, to supplement such of my conclusions as are sound, and to supplant by sounder reasoning such as are otherwise. I lay no claim to originality of thought, though perhaps I shall succeed, in some cases, in placing matters in a somewhat new light. In a few instances I know that I am only reproducing the arguments and suggestions of previous writers, but in the majority of cases I have not consciously done so; nevertheless, it is more than probable that most of the trains of thought which I have followed in my cogitations on the problems of harmony have been set in motion by something that I have somewhere heard or read; and even that I may here and there have unconsciously plagiarized the work of some of my predecessors in this interesting field of investigation. But whether originality be possible or not, I hold that every teacher of harmony ought to equip himself for his work by honestly facing such questions as these; questions which cannot be fully entered upon in our text-books

without increasing their dimensions too greatly or encroaching on space required for more practical matters, but which, nevertheless, the teacher should hold himself in readiness to discuss with any pupil who is solicitous to understand the why and the wherefore of things. I would even go so far as to say that it is no inexcusable vandalism which would seek to do away with any law of harmony for which *some* reason cannot be found; indeed it seems to me that even a *defective* reason is better than none at all, provided only that it forms a possible temporary working hypothesis and commends itself to the present mental capacity of him who adopts it; for the habit of reasoning on such subjects is in itself an educative process, and the stimulus given to investigation and analysis by the possession of a theory of etiology, so to speak, will surely result in an ever-widening outlook on the horizon of philosophic truth, and an ever-increasing approach to an accurate perception of the significance of its principles.

I have already intimated that I have nothing better to offer than "disconnected notes"; I therefore propose that they shall follow the order in which the rules with which they deal occur in Dr. Prout's "Harmony: Its Theory and Practice" (Augener & Co.), now one of the most widely-known text-books in this country; and it may be assumed that all my references to particular sections refer to that work, unless some other indication is expressly given.

At the same time, although there is confessedly very little system about these notes, there are naturally one or two central thoughts underlying the most of them—the conception, namely, of those principles which appear to their author to be of the most vital importance in the modern harmonic system; and before we proceed further, it will be as well to express these in a few words.

I have elsewhere insisted that the *tonal* aspect of harmony—*i.e.* the relation of the notes to a certain tonic which is ever present to the inner consciousness of the musician—is fraught with deep and far-reaching significance\*; and have ventured to assert that "the circle of fifths is the basis of all harmony."† Consistently with this view, which is the outcome of many years' attentive analytical study, I now always seek first a *tonal* explanation of the problems which present themselves for solution; and it is comparatively seldom that I have to seek further before finding some solution which appeals to me as being, at any rate, not far from the root of the matter. Second in importance psychically, though of course first physically, is the purely *acoustical* element—the question of perfect and imperfect, of consonant and dissonant intervals *per se*; apart, that is to say, from the governance of an arbitrarily selected tonic. Really, of course, there is no hard-and-fast line between these two elements, which I have termed the *tonal* and the *acoustical*‡; for the relation of any given degree of the scale to its tonic is an acoustical relation at bottom; and, indeed, it is manifest that the whole study of harmony (*i.e.* the study of "notes in combination") is influenced by the laws of intervals. But in practice the twofold division, according to the particular standpoint, is very convenient, and it may be summarized as follows:—

#### I. The *tonal* relationship. Primarily psychical, re-

ference being made to the supremacy of a *tonic*, which need not be actually present, but is none the less actively potent. Example: The resolution of the "leading note," irrespective of the specific interval of which it may form a part.

II. The *acoustical* relationship. Primarily physical, reference being made to the inter-relationship of two notes brought into juxtaposition, in accordance with their mathematical ratio. Example: The general principle that "two notes forming an augmented interval have a tendency to diverge."

N.B.—Each of these principles is generally slightly coloured by the other, and occasionally even both have approximately equal influence. Examples: (1) The need for resolution of the leading note is felt to be the more urgent when it forms part of a *dissonant* interval. (Tonal law coloured by acoustical principle.) (2) The "divergence" of the two notes forming an interval of augmented 4th on the tonic admits of a very frequent modification, the tonic holding its ground, while its augmented 4th moves away from it. (Acoustical law coloured by tonal principle.) (3) Notes forming *chromatic* augmented intervals (*e.g.* augmented 6ths) generally resolve with equal propriety in several slightly different ways under the dual impulse ("approximately equal influence") of the principles of preservation of tonality and resolution of dissonance.

(To be continued.)

#### SOME FUTILITY IN PROPHECY.

THIS month of January is held to be the first of the twentieth century, and, according to that view (with which I emphatically disagree), I am now writing in the last month of the nineteenth century. It is a time, I understand, when one should take a solemn view of the state of music in these realms. Stands Beethoven where he did? And Wagner? And Brahms? And then the taste of the public: ought it not to be castigated for too vicious a passion for the highly coloured? Or shall I take a somnolently cheerful view of the state of the art, and declare, in rounded periods, that men may come and men may go, but music remains essentially what it always was? In truth, these reviews of the past and forecasts of the future are very human, because they are so delightfully inconsequent; but, to be in the fashion, I will allow the last month of the nineteenth century to call me into the pulpit. I do not pretend to have any power of prophecy; still, I think I see one or two points which may become prominent in the future.

The first point has to do with concert-giving and concert audiences. At a public dinner, given in his honour a few weeks ago at Glasgow, Dr. F. H. Cowen humorously remarked that the public was gradually becoming so highly educated in music that the audience of the future would be composed of specialists, who would possibly interrupt the flow of music by publicly protesting against a succession of consecutive fifths. That, I need hardly say, was a humorous view of the matter; but it certainly had some truth, for the spread of musical education is very extensive, and the popular appreciation of the art is an incentive to that education. But it seems to me that our modern skill in the art is having the curious effect of making it more difficult than ever for an instrumentalist to gain a living by playing in public. During the last month I have heard no less than three young lady pianists, any one of whom is talented enough for the career of a public pianist. But as the pianists who draw money in these days of superlative technique can be easily counted on the four fingers

\* "A Neglected Aspect of Harmony." (*Proc. Musical Association, 1891-92*, pp. 1-31.)

† "Harmonic Analysis," p. 8. (Augener & Co.)

‡ I have been in the habit of speaking of them as the *tonal* and the *combinational*," but this hardly conveys the right idea; the question, for instance, of the *melodic* movement which should follow a leap of a diminished interval cannot justly be termed "combinational," yet it belongs to the non-tonal category, being viewed abstractedly from any question of a tonic.

of one hand, I am afraid those gifted young ladies will have to be content with occasional public appearances, which, it is true, will act as advertisements for them should they wish to teach. As for the talented instrumentalists who do not reach the standard of the young pianists I have in my mind, I do not know what to say. Music nowadays is practically given away for nothing. None but a rich patron or friend of a struggling artist dreams of buying concert tickets, unless it be for a recital given by one of the very great artists of the world. The mediocre instrumentalist, then, has to look on the public recital as an expensive advertisement of her skill for teaching—although it is really nothing of the kind. That only the born kings among *virtuosi* can rise above the present democracy of talent and command payment for their services is not a fact that one should deplore, however, for it means that the present level of technique is very high indeed. After all, if you look at the matter dispassionately, the modern cult of the piano is a strange and unnatural growth. The *virtuosi*—the Liszs, the Thalbergs, and the Rubinsteins—have converted it from an innocent and graceful domestic instrument into a “concert-grand”; for it is no exaggeration to say that the demands of the great pianists incited the manufacturers to improve and strengthen their pianos, until now in a “concert grand” we have an instrument which is too powerful for any room, even for the music-room of a palace. And the style of playing which these public pianoforte recitals have caused has really been against the genius of the piano as a domestic instrument, and I will be even so bold as to say that Paderewski, Busoni, and Rosenthal attempt to make the piano (wonderful instrument as it is now) do more than is possible. In public we admire these feats of strength and dexterity; but, apart from that acrobatic skill, they have but little to recommend them. Is it merely far-fetched to suppose that the present level of technique will ultimately bring pianism back to its senses? When every clever student has a technique that laughs at Liszt’s “Mazeppa” study, the *virtuoso* will leave such music severely alone; and I have heard so many clever young pianists with amazing technique that I believe this will one day come about. Already, audiences show a disposition to applaud beauty of touch and phrasing with more heartiness than they applaud mere feats of strength or dexterity. The piano will come into its own one day.

Another point in which the art may change is in song-writing and song-singing. I suppose it will be considered rank heresy to say that the art of song-writing is in its infancy. I shall be referred to the glorious legacies of Schubert, Schumann, Franz, and Brahms. But the mere mention of these names shows how recent has been the growth of song-writing, and though much that these great composers have written is wondrously beautiful there is not so very much that is perfect as art. I can imagine that this branch of music will in the future become more sensitive to the meaning of the poems which the songs illustrate. Franz attempted a good deal, but then he succeeded at the expense of musical beauty, and the perfect song of the future will have musical beauty and form without allowing these to obscure or dominate the poetic meaning. The art certainly has not grown as it should have done from the best that Schubert wrote. Schumann may be said to have carried on his work, but Franz (I believe) had not the requisite musical invention, and many of his songs are very flimsy when analysed. Brahms had his lyrical inspiration, but he had not the patience of the true songwriter. There are but few of his songs in which the poems are not twisted to fit a musical phrase too long for

them, and no poetic subtlety ever prevented Brahms from marching straight ahead on the pathway of his melody. In his heart of hearts I believe he despised the poems he set, and accounted a melody of more moment whenever he was inspired with one. And his treatment of the voice was often much too instrumental. The modern German song seems to me to be a pale reflection of Franz and Brahms (I do not know enough of Hugo Wolf to dogmatise concerning him, but from what I have heard I judge him to be mannered). But until the ordinary singer shows more intelligence, the song composer must be at a standstill. It seems to me that it is rather easy to achieve a reputation for intelligence in the singing of songs, for I have recently heard a celebrated singer who has gained renown of that sort utterly spoil quite simple songs by out-of-place dramatic feeling. And how few there are who are content to let the music make its own mark! They cannot resist the temptation to rant, and we have grown so accustomed to that type of singing that if you object you are considered absurdly hypercritical. Before song-writing can rise to its height, the singer must have such command of the voice that the slightest change of tone-colour will follow the brain, and when the composer knows he can rely on that he will be able to import subtleties into his work of which now he hardly dreams. I have recently heard a singer who more nearly approached my ideal of the singer of the future than any with whom I am acquainted—I refer to Dr. Theo. Lierhammer, who gave a recital here last month. He was not my ideal as far as voice was concerned, but he had a singularly sensitive appreciation of what he sang. The reason why well-trained and poetically unintelligent singers are so common is that if a man or woman has what is called a voice the profession of singing is immediately chosen, and I have known professional singers with no more idea of the poetry of music than the gentleman who turns the handle of a mechanical piano I have noticed, too, that they invariably blame the audience for all their inartistic tricks—the audience likes them, they say. I can only hope that in the future the voice producer who proclaims that everyone has a voice will find some way of persuading intelligent men and women to enter the profession. To be optimistic once more, I cannot help thinking that the gradually rising standard of musical knowledge will help the song-composer of the future. The amateur of the middle of the twentieth century will find no difficulty in singing songs which the amateur of the day votes impossible, and the amateur accompanist then will smile when he reads of that which puzzles his brother now. The friend of the song-composer should be the amateur and not the professional singer, who never buys anything: the enemy of the song-composer now is the amateur, who can neither sing nor play a composition which is not compact of familiar phraseology.

If you are inclined to be pessimistic concerning the future, you have an antidote in the history of the orchestra during the last century. The standard of playing and musicianship is inconceivably higher, and the composer has now a most perfect instrument. The orchestra, like the piano, has responded to the demands made upon it, and from one perfection it will grow to another, especially as the modern conductor expects so much from it. I do not believe for a moment that it has yet reached its ultimate perfection. The day will come when all the violins will play with the finish and phrasing which we now expect from a good soloist of the second rank. That they can do so when it is expected of them was shown when Ysaye conducted at the Queen’s Hall in November. And when we have become accustomed to

that in our orchestras, we shall not any longer be able to listen to the unsensitive playing which we thought fine in the past. There are great possibilities in the orchestra, and yet here in England I am afraid they will never have the opportunity of being realized. The difficulty is, orchestral concerts cost so much that it is only by the greatest care a manager can make both ends meet. He dare not try experiments. If his audience wants familiar Wagner selections with a Beethoven symphony he must frame his programmes accordingly. The musician, however much he may admire Beethoven or Wagner, grows a little weary of continual repetitions of the C minor symphony or of the "Siegfried Idyll"; he has heard the "Pathetic" symphony once too often, and the Mendelssohn violin concerto no longer attracts him. There is a public now for orchestral concerts when these masterpieces are performed, and London is so large a place that it seems to me that audiences who have not grown tired of compositions too familiar to the cultured amateur or professional musician are inexhaustible. Music is paying the penalty of its democratization. I see no remedy unless either the State subsidise an opera-house, the permanent orchestra of which could give orchestral concerts at which the pleasure of the democracy would not be the first thought; or unless a number of rich men form a new orchestral society and subsidise it sufficiently to make it independent of popular support. Only when that happens will the English musician have an opportunity of excelling in orchestral composition. At present he can count on the Philharmonic Society alone to produce his compositions; but as the Philharmonic Society gives only some seven concerts in the year, and care has to be taken to make both ends meet, that field is very limited. Unless the twentieth century brings some radical change I cannot prophesy a very glowing future for orchestral music in London, nor can I see how the crushing restraint is to be lifted from the limbs of the British composer. Orchestral music is the one form of the art that is really at home in its modern surroundings. The piano and singing are not essentially for the concert-room, nor is the instrumental quartet. If the conditions of the future should destroy the public piano and vocal recital, the art would not suffer much, since these branches of it can be practised in private; but the orchestra depends for its very existence on public concerts, and until these are supported in some less precarious way than at present orchestral music will not progress among us as it should. The worst of it is, we have nothing to take its place. We have no opera worthy of the name, for Covent Garden, like our present orchestral concerts, is tied hand and foot by the necessity of pleasing its subscribers and by the short duration of the season; and choral music, which used to be our pride, shows signs of decay, or (shall I say?) of arrested growth. There should be a future for oratorio—much can be said within its limits; but the art of choral singing, and consequently choral writing, has stood still, while the art of orchestral playing and orchestral writing has advanced beyond all knowledge. Consequently, a young composer full of modern ideas looks to the orchestra and not to the choral society. It may be that a modern composer will arise and write choral works which will improve the technique of choral singing as Wagner's music did that of the orchestra; but I must confess I see greater difficulties in the way, although perhaps the spread of musical education may in time improve the musicianship of our choral singers. These two—the future of the orchestra and of choral composition—are the burning questions of the twentieth century so far as the art of music is concerned in this country.

EDWARD A. BAUGHAN.

#### MUSIC IN SCOTLAND. BY FRANKLIN PETERSON, MUS.BAC. OXON.

THE changing of the suns from century to century makes the opening pages of Vol. XXXI. a very suitable occasion for reviewing the state of musical life in this the northern kingdom. An intimate knowledge of, and an active interest in, Scotland's musical life for many years back may be offered in justification of the undertaking of the task by one who has the further advantage of knowing that when this page is published he will be free from the fear of evil consequences!

Twenty years ago Edinburgh, which may be taken as typical of musical centres in Scotland, rejoiced in the operations of some local societies, the occasional visit of wandering stars—some planets of the musical universe—and a comfortable conviction that, while these foreigners were wonderful fellows, the Scottish people, especially those of Edinburgh, were essentially musical. To-day the situation is materially changed, and decidedly for the better. The few societies have multiplied considerably in numbers and a hundredfold in intelligent activity. The planets, and in greater number, still include the northern capital in their circuits, while some have turned out to be fixed stars in our firmament. And the well-grounded conviction that the Scottish people are a musical nation has translated itself into the necessary and invaluable conclusion that nothing may be left undone in order to cultivate the fertile soil. For a nation's musical life consisteth not in the *Volkstheater* it posseseth, nor in the travelling artists who visit it.

Twenty years ago, then, the chief musical societies in Edinburgh were the Choral Union and the Amateur Orchestral Society. Rubinstein and Bülow had given the last of the few opportunities we had of hearing these great artists, and the only annual fixtures were the Halle and Neruda recitals (two per annum) and the Halle orchestra at the Reid Festival. The musical units in Edinburgh society were struggling most unsuccessfully with that most dangerous thing, a little knowledge, and the members of the musical profession looked at and talked of each other quite in the spirit which taught the friend of our youth, Dr. Isaac Watts, to go to the "birds in their little nests" for lessons in harmony! The Edinburgh Classical Chamber Concerts scheme had died for want of support, and almost the only chance of hearing chamber music was given at the annual concerts of the Philosophical Institution, to which Joachim and Piatti drew crowds.

Much has happened since then. The Choral Union fell upon evil days, and was forced to entirely give up its scheme of orchestral concerts. The Reid Festivals ended with Sir Herbert Oakeley's tenure of the Reid Chair of Music in the University. But these and other changes have proved only disguised blessings. The scheme of regular annual series of orchestral concerts was taken up with enterprise and enthusiasm by a well-known music firm in conjunction with the Scottish Orchestra Company, and under the very able direction of one of the most capable concert managers in the kingdom. Thus, in spite of mistakes, to which attention will shortly be drawn, one of the most important musical agencies in the musical life in Edinburgh and in Glasgow (where practically the same change occurred) was taken out of the hands of a more or less musically uneducated class into the hands of those who, if they knew even less about, and cared a great deal less about, the necessary conditions of real musical education, were much more amenable to the influence of public opinion. The gross blunder is—as

it always will be where musical undertakings are so purely commercial undertakings—that the public gets what it cries for ; and while Tschaikowsky, Sinding, Saint-Saëns, and other modern writers for the orchestra obtain a very fair hearing, Beethoven is represented by a couple of symphonies each year, while Mozart and Haydn are practically overlooked. What is the use of paying for an orchestra of about eighty, and giving symphonies which only require about sixty players ? And so the public ear is ruined, and the public taste has no chance of building on the bed-rock of musical literature, in order that the gentlemen who play the trombones, tuba, and English horn may do something every week to justify their weekly salary !

The same commercial necessity of giving the public what will draw the public has thrown away hundreds of pounds—nay, thousands of pounds—on the popularity (and the price that popularity commands) of solo singers and the supposed excellence of foreign conductors. We are lucky in having this year secured the services of Dr. Cowen, but it is safe to say that the difference between the salaries paid to his two predecessors and those which would have been paid to a capable home-grown musician, was even more hopelessly squandered than was the money paid for the superfluous in orchestra and programme. These expressions may seem a trifle strong ; but nothing can be too strong which may perhaps succeed in showing the Scottish people interested in and subscribing to the means of the higher musical education, that for seven years they have been hammering away at the wrong end, with the result that the Scottish Orchestra scheme is no more permanent in its constitution and results now than it was at the outset ; and we know our Mozart or our Haydn no whit better than we did seven years ago.

The Reid chair of music in Edinburgh University, under the new conditions which have been in force since Professor Niecks' appointment in 1891, is gradually—slowly, it is true, but nevertheless surely—making its beneficial influence felt. It is, alas, sorely hampered by having no means of practical instruction at its command, and the obligation to attend the classes laid upon candidates for degrees in music keeps the number of these candidates very, very small. The annual series of University concerts, which each year present some new feature of historical and educational importance, begins to attract more notice among musicians and amateurs, many of whom for some time did not seem to know what precious opportunities they were throwing away by neglecting the concerts.

The only agency in Scotland which approximates to the ideal of a conservatorium or school of music is the Athenæum in Glasgow, where the staff of teachers is complete and efficient. Here the pupils are compelled to pay due attention to the all-important subjects of theory and harmony.

In Edinburgh and in Glasgow there is no lack of musicians as well equipped as any in the kingdom out of London, but as long as they remain individual teachers as they do, e.g. in Edinburgh, the same drawback to general musical education will operate. If a pupil takes weekly lessons from a pianoforte teacher at a high fee he works hard at the pianoforte, and the weekly hour proves all too short to overtake the work. And so the pupil too often learns nothing of things which are as important to the equipment of a musician as are dexterity of finger or intelligence of interpretation. It seems a pity that in a city which boasts that education is its leading industry, which rejoices in the best endowed music chair in the kingdom, with a complete Faculty

and course of study and a handsome scholarship of a hundred pounds for three years at its disposal, and which possesses so many first-class music teachers, no movement is made to found a regular school of music.

Chamber music has never greatly flourished in Scotland. Several schemes have been started, and some have even commanded considerable support for a few years, but all alike have failed to attain any permanence of public favour. Such a club as the St. George Quartette Club in Edinburgh, a society of long and honourable existence, keeps alive in its own select circle a love for this delightful form of composition.

There is no end to the number and the variety of concerts in Scotland. Indeed, most tours in England include an incursion into the chief cities in the north. Some succeed or fail most deservedly, others fail or succeed equally undeservedly. But it is not the concert list which is the evidence of a nation's musical life : and Scottish parents and students must not lose sight of the fact that music must be brought from the concert-room, the school, the choral society, to the home if Scotland is to become a home of music. Great strides in this direction have been made in the last few years, and with the abundance of good material we have in the young people now growing up, the hopes of Scottish friends of music are high.

Twenty years ago the Choral Union absorbed most of the interest in choral music in Edinburgh, and its efforts were ably seconded by Mr. Waddel's choir, which, ever keeping a high aim, produced, for the first time in Scotland, the *Matthew Passion*, Dvorák's *Spectre's Bride*, and other ancient and modern classics. Several societies in connection with churches and church choirs moved along less ambitious lines, and prepared the way for the great awakening which has since come to Edinburgh. Now we have Mr. Kirkhope's choir, acknowledged fit to hold its own with any British competitor ; Mr. Millar Craig's choir, the successor of Mr. Waddel's choir ; Mr. Moonie's choir, which in some respects is more highly favoured than any ; and a good many other excellent organizations.

When anyone suggests that the personal-pronominal title should be dropped, the enthusiastic followers of each choir draw their claymores and shout the national "Nemo me impune lacerbit"—*Scotticè*, "Wha daur meddle wi' me" ; *Anglicè*, "Mind your own business." And yet it is a pity. It was all right in the first instance, before Mr. Waddel's choir had any other Mr.'s choir to rival it ; but it gets monotonous and stale by repetition. While in each individual case it sounds well enough, collectively the choirs of Edinburgh have names which tend to appear ridiculous.

Little more than a generation ago the first church organ was erected in Greyfriars' church in the face of strenuous opposition ; it was shortly followed by the instrument in St. Augustine church. Our forefathers were as ready to die for the purity of worship threatened by "human hymns" and the "kist o' whistles" as they formerly were to testify against Liturgies, Collects, and other outworks of what they considered the prelatical church. And if dragoons had been sent over the Pentland Hills in pursuit of Dr. Begg and the faithful, intent on applying the gentle pressure of the boot and the thumbscrew, I am sure we still would have been droning the Psalms just as they did. Fortunately, milder measures were taken, and a few years ago even the Free Church—the last stronghold of the anti-organ party—capitulated. The erection of excellent instruments in the various churches within a comparatively short period, and the very reasonable, and in some instances handsome, salary paid to the organist

(who, with two services on Sunday and one weekly practice, cannot complain of being overworked) has attracted a number of young men admirably equipped in metropolitan schools for the important mission of spreading a knowledge and a love of music. The day of the brass-larynxed, leather-lunged "precentor" is long gone; the day of the protected policies of Established, U. P. and Free organistships for worthy young men who could also play the organ—a little—is now also gone; and nothing promises better for Edinburgh than the number of young men trained from their childhood to the exercise of their high profession who have come to settle in her midst.

One word in conclusion must be added about the musical societies which ought to play so important a part in the musical life of any city. Edinburgh is highly favoured in the number and the variety of these societies, as one would expect in a centre with such a tradition for earnest educational endeavour, for clubs, and for conviviality. The Scottish Musical Society, with its Utopian ideals, died some years ago with these ideals unfulfilled. In 1888 the Edinburgh Society of Musicians was safely steered through the shallows and rapids of the outset of its career, and, like the older sister society in Glasgow, has done incalculable service in binding the musicians of the town together in harmony where previously discord reigned. A year earlier, in 1887, the Edinburgh Bach Society resolved to devote its energies to the study of the master's works, and to diffuse a knowledge of and an interest in them. In 1894 the Edinburgh Section of the I. S. M. was formed. And, lastly, in 1899, chiefly through the interest and enthusiasm of Professor Niecks, a new society was formed, different from and supplementary to all these—the Edinburgh Musical Education Society. With these and other smaller societies all in active swing, it is easy for a new comer to enter the musical life of the city with any fresh blood he brings to infuse into its veins, to become acquainted with his brother musicians, and so be assisted to play his part in the all-important task and privilege of making Scotland (in Edinburgh, Glasgow, Dundee, etc.) a musical nation.

#### DR. MAX ABRAHAM.

THE head partner of the world-famed Peters publishing house died a few days after the celebration of the hundredth anniversary of the foundation of his house. The business was started by Kühnel & Hoffmeister in the year 1800, under the name of "Bureau de Musique," and among their earliest publications were Beethoven's Pianoforte Concerto in B flat, the famous Septet, the 1st Symphony, and the Sonata in B flat, Op. 22. In 1814 Carl Friedrich Peters came upon the scene, and then, in 1863, Dr. Abraham became a partner in the firm, and in 1880 sole proprietor. It was in the early sixties that Dr. Abraham conceived the idea of cheap but well-edited editions of the works of the great masters, and how that idea was matured, and how thoroughly, and successfully, it was carried out, needs no telling. By the help of such able editors as, to name only a few, Julius Stern, Hugo Ulrich, Franz Kroll, the music of Weber, Mendelssohn, Chopin, Schumann, and other celebrated composers has been placed within the reach of all students of music.

Another great movement instituted by Dr. Abraham was the opening of the "Bibliothek Peters" in 1894. Everyone has free access to it, and much money was spent so as to make it a real treasure-house of musical art. In that same year he took into partnership his nephew, Herr Henri Hinrichsen, from Hamburg, who is

now sole proprietor. Dr. Abraham prospered in his business, but that prosperity was the result of working for the good of high art and for musicians generally. At the time of his death he was in his seventieth year.

#### THE SCHOLA CANTORUM.

MR. EDWARD MARTYN calls attention to the fact that there are affiliated societies of the "Schola" in Italy, Spain, and Belgium. He himself founded in 1898 at Dublin the "Palestrina" choir, in which the editions of M. Charles Bordes are used. He also states that "the test pieces at the choral competitions of our Feis Ceoil are music from this period [the Palestrina], and the scores used are those edited by M. Bordes."

#### LETTER FROM LEIPZIG.

Two of the pianoforte professors of the Leipzig Conservatorium have given most successful concerts within a space of three days. On Sunday, November 11th, there was the first of four recitals by Herr Alfred Reisenauer, in which the pianist interpreted in most praiseworthy manner Bach's Italian Concerto, Mozart's Fantasia and Sonata in C minor, and Beethoven's grand Sonata in B flat, Op. 106. The small hall in the *Kaufhaus*, unfortunately, was only moderately filled. On the other hand, the concert given by Herr Fritz von Bose, on November 13th, in the great Albert Hall, attracted an extremely large audience, in part, possibly, owing to the co-operation of d'Andrade. The chief numbers of the programme were the pianoforte Concerto of Moritz Moszkowski, overlaid with difficulties of all kinds, and Beethoven's Concerto in E flat, both of which were performed in a surprising manner by the young artist, who was enthusiastically applauded. The Moszkowski Concerto is certainly interesting, and contains clever writing, so that the Leipzig public ought to be grateful to the concert-giver for introducing this novelty to their notice. Signor d'Andrade sang an aria from Verdi's *Ernani* and some Italian canzonettas with that *verve* for which he is so noted. Unfortunately, time has set its seal on his voice. The concert commenced with the *Zauberflöte* Overture.

The first number on the programme of the sixth Gewandhaus concert was the *Oberon* Overture, and the last Schumann's Symphony in B flat. Both works suffered from a somewhat mannered conception of the music, while the Tschaikowsky Suite in G was admirably performed. The work was new to Leipzig, and it elicited lively demonstrations of approval, although it frequently becomes commonplace, and the instrumentation is frequently coarse. The royal Prussian court opera singer, Fräulein Emmy Destinn, sang an aria from Saint-Saëns' *Samson et Dalila*, songs by Grieg, Adolf Jensen, an aria from Massenet's *Marie-Madeleine*, and, by way of encore, "Klinge mein Pandero," by Jensen. The lady's voice has not much sustaining power, but her art of interpretation is excellent, and she thus obtained great and praiseworthy applause. The names of foreign composers again prevailed in the programme; they were four in number, one being represented by a work which lasted forty-two minutes, whereas the two orchestral works of the German composers together occupied only forty minutes. For the next concert there are already two foreigners, Rubinstein and Lalo.

The yearly festival in memory of the former patron of the Conservatorium, Councillor Radius, took place in the hall of the institution, and proved on the whole a brilliant success. The special features of the evening were the orchestral performances by the young artists under the able direction of Capellmeister Sitt of Mendelssohn's *Hebrides* Overture and Beethoven's 1st Symphony. The orchestral accompaniments to Reinecke's 3rd pianoforte Concerto in C, performed by Herr Charley Lachmund, from Rio di Janeiro, and to Sitt's 'cello Concerto in A minor, played by Herr Paulus Baché, from Copenhagen, were also excellent. From a technical point of view both the soloists are entitled to praise; Herr Lachmund must, however, cultivate a firmer rhythm and throw more

warmth into his playing. Frl. Adelheid Hehn sang five numbers from Schumann's *Frauenliebe und Leben*, but only caught the right spirit in the third, "Ich kann's nicht fassen, nicht glauben." Herren Karg and Kraupner played Variations for two pianofortes, by Christian Sinding; the music was none too refreshing, but it was performed with the requisite *bravura*.

The third Philharmonic concert opened with Schubert's C major Symphony, and closed with Mendelssohn's "Meeresstille und glückliche Fahrt," and the audience had good reason to be satisfied with the rendering of the music. Herr Concertmeister Schörg was heard in Saint-Saëns' Violin Concerto in B minor.

The seventh Gewandhaus concert was *in memoriam* Heinrich von Herzogenberg, whose symphony in B flat was performed. Speaking generally, the late composer was not of sufficient importance to justify such a festival; his relation to musical life in Leipzig, however, was worthy of remembrance, but that should have been effected by a work of smaller compass in his own special line—*i.e.* church music. Herzogenberg was an excellent contrapuntist—in a measure a successful imitator of Brahms—and in that department he accomplished the best; his symphonic work lacked the *vis vivida* of invention, of true, warm feeling. And so this symphony, as when it was produced several years ago, created little impression. In addition the orchestra played some numbers from Rubinstein's *Die Rebe*, and the too often heard *Tannhäuser* overture. Herr Ysaye performed Bach's Concerto in E and Lalo's Symphonie Espagnole with extraordinary success.

Herr Reisenauer gave his second pianoforte recital (from Schubert, Mendelssohn, and Weber); the audience was again small, but the applause enthusiastic.

The eighth Gewandhaus concert took place on the anniversary of Mozart's death, when Berlioz's *Faust* was performed. This triumph of refinement—for it was a work with which at the time the composer gained great favour from the public—does not, however, contain one single bar which really strikes home. The rendering of the music was brilliant, especially as regards the orchestra; the soloists were Frl. Marcella Preghi and Herren Schelpner, Wüllner, and Werth. The success of the work was not so great as was the case two years ago, probably because the public did not feel any particular desire to hear it again.

The fourth Philharmonic concert introduced to our notice a symphony by Arensky, which, however, only met with moderate success; signs of displeasure, indeed, were mixed with the scanty applause. Frl. Helene Stägemann, daughter of our theatre director, justly won the chief success of the evening, for she is a thoroughly well-trained vocalist; she has an agreeable, sympathetic, if not great voice; her renderings, moreover, are intelligent, and her enunciation is excellent. The pianist, Frl. Grosz, proved herself a fine bravura player, of which the number nowadays is legion. But how little attraction this has still for the public may be gathered from the fact that the excellent pianist Reisenauer always plays to only moderate audiences. His third recital was devoted to Schumann and Chopin, and his best success was in the *Carneval*.

The theatre management seems at last to have made a lucky hit with a new opera; for a long time all novelties, whether by Siegfried Wagner, Weingartner, Schillings, or Berlioz, rapidly disappeared from the *repertoire*. This successful opera is *Die versunkene Glocke*, by Heinrich Zöllner, which has already drawn four or five full, almost sold-out houses. A short appreciation of it shall be given in our next letter.

#### OUR MUSIC PAGES.

IN "Lalla Rookh" we read how the beautiful and beloved Nourmahal sang, "in her own sequestered bower," of love, and of dreams of a future happier hour. Such was the subject which inspired Mr. Coleridge-Taylor when he wrote Nourmahal's "Song," Op. 41, No. 1, which we have selected for "Our Music Pages." There are touches in the music which tell of Eastern enchantment, Eastern languidness, and also melancholy. Throughout this

pianoforte piece, in spite of its charm and grace, the poet's exquisite lines,

"Then hasten we, maid,  
To twine our braid,  
To-morrow the dreams and flowers will fade,"

haunt us. The music is not difficult to play, but it requires feeling fingers properly to interpret its tender sounds and soft sighs.

#### Reviews of New Music and New Editions.

*Nourmahal's Song and Dance.* Composed for the Pianoforte, by S. COLERIDGE-TAYLOR, Op. 41. (Edition No. 6104; price, net, 1s. 6d.) London: Augener & Co.

THE *Song* opens with a melodious phrase which expresses a heart not fully satisfied. It is twice repeated, and is then followed by a more impassioned phrase, while the chromatic harmonies just before the change to the key of the tonic minor heighten the mood of the music. Contrast, always a prominent feature with Mr. Taylor, is well exhibited in the two phrases mentioned above; the melody of the one rises, that of the other falls. On this simple material is based this *Song*, and though the piece is five pages in length, there is no feeling of monotony. Sometimes there are slight changes of figure or harmony, and, further, there is modulation: the iteration of the theme secures unity, the combinations and the colouring furnish variety. There is a lingering coda of great charm. The *Dance*, No. 2, is a little tone-poem of extreme delicacy. Here again we have repetition which does not weary. It is music which needs no analysis; everything is so simple, so spontaneous. Imagination and ingenuity go to the making of such music.

*Promenades d'un Solitaire*, 3rd Set: Six Characteristic Pieces, by STEPHEN HELLER, Op. 89. Revised, phrased and fingered by O. THÜMER. (Edition No. 6477; price, net, 1s. 6d.) London: Augener & Co.

A LOVE of nature has been a marked characteristic of great poets and musicians; let us name only three—Shakespeare, Goethe, and Beethoven. The influence exerted on an artistic mind by the contemplation of nature is all-powerful. The inspiration may be derived from nature, but the workmanship comes, of course, from the study. Heller, like Jean Jacques Rousseau, must have loved to ramble among peaceful valleys or on solitary mountain-tops; the title of Heller's three sets seems indeed to have been suggested by that author. No. 1 of the set under notice opens with a quiet, pensive theme, which after expansion leads to a new one, in the key of the dominant, of more impassioned character. From this material is evolved a piece of singular charm; the coda is most delicate. No. 2, "d'un mouvement vif et passionné," offers strong contrast; the tone-poet must have been swayed by thoughts and feelings of an unusual kind. No. 3 depicts a different kind of mood; it is marked "Vivement et de bonne humeur." No. 4 again shows agitation—and here we would remind readers that although some of these "Solitary Walks" may be reflections of nature, for the most part they are expressive rather of thoughts and feelings engendered by solitude: an outward peaceful prospect may accentuate inward storm and stress. The impassioned No. 4 is developed at considerable length and in masterly style. No. 5 is bright, and most varied in rhythm; the

consecutive sub-dominant and tonic triads at the opening are of quaint, pleasing effect. In the last bright, bustling number there is no lack of melody of genuine Heller type. The music is amply supplied with phrase- and finger-marks by the editor.

*Le Pas des Muses, Valse Parisienne, Au Printemps, Danse des Marionnettes, and Ninon-Gavotte pour Piano par PAUL WACHS.* Paris : J. Hamelle. London : Augener & Co.

THE first of this pleasing set of pieces is a March which is correctly described on the title page as "elegant." The principal section is stately, as becomes March of the Muses, while at its recapitulation, after a graceful middle section, it is presented in more brilliant fashion with showy octaves, runs, and arpeggios. A *Valse Parisienne* suggests lightness and charm, neither of which qualities is lacking to the music. The one is to be found in the figuration, the other in a winning cantabile melody, twice heard during the course of the piece. *Au Printemps* is another attractive valse. The *Danse des Marionnettes* who, by the way, are on view on the title page, is easier to play than the above-mentioned pieces, and it is quaint, piquant, and not at all commonplace. Of the *Ninon Gavotte*, it will suffice to say that it is dainty, coquettish, and in every way engaging.

*Arena* : Collection of Duets for two Violins arranged in progressive order, carefully marked and annotated by ERNST HEIM. Book IV. (Edition 11804; price, net, 1s. 6d.) London : Augener & Co.

THE first piece in this new book is by I. Lachner, and is entitled merely "Sonatina," although it contains four movements of fairly extended compass. First comes an *Allegro giusto* of bright, melodious character, followed by a smooth, graceful *Andante con moto*, to be played throughout *mezza voce* by both instruments, by a refined allegro with a quaint middle section in the key of the relative minor, bearing the device "Aus der Zopfzeit," i.e. "From the olden times," and last comes a crisp, merry movement by way of finale. The second piece, by Alard, contains a well-developed *Allegro agitato*, a brief, expressive *Larghetto*, and a *Presto*, of which the busy figuration at the opening is counterbalanced by a tranquilly flowing theme in the key of the relative major. The third piece is a Sonatina by C. Hering consisting of three movements. The second is a brief *Romanza*, in which the *violino primo* has charge of the melody, the other player having an accompaniment with double stopping and tremolando. The concluding movement is a *Fuga*, but so smooth and graceful that the superscription, to some minds synonymous with dry, need cause no alarm. These three duets go up only to the third position.

*Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios.* By RICHARD HOFMANN :—

5444. AUBER.	<i>La Muette de Portici.</i>	
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London : Augener & Co.

THERE are some who imagine that Wagner so distanced

all his predecessors as to render operas before his day more or less old-fashioned. Everything becomes so in time, and Wagner himself in time will no doubt share the common fate ; but there are many old-fashioned works of the highest musical interest. Bach's Fugues and Mozart's *Don Giovanni* are of this kind. The fashion of those Fugues—to use a colloquial phrase—has gone out, and the form of classical opera has made way for one of less conventional type. In spite of change, however, these and other works are still admired and enjoyed. Auber's *La Muette de Portici* was in its day an epoch-making work, and its dramatic power and freshness and charm of melody still exert their sway. We live in a Wagner atmosphere. Let us quote, then, the words of that master with regard to that opera :—"But its (Opéra Comique) highest point was reached in Auber's unsurpassable *Muette de Portici*—a national work such as no nation has more than one at most to boast of." And, again, in his "Reminiscences" of the French master, Wagner says of this same work :—"Here was a grand opera, a complete five-act tragedy clad from head to foot in music ; yet without a trace of stiffness, hollow pathos, high-priestly ceremony, and all the classical farrago ; warm to burning, entertaining to enchantment."

*Scène Polonoise, Morceau Caractéristique pour Violon et Piano par ÉMILE SAURET.* Op. 47, No. 3. (Edition No. 11693; price, net, 2s. 6d.) London : Augener & Co.

A FEW bold introductory bars seem to announce something of festive, not to say martial character, but after a shake of two bars for violin, *diminuendo* and *rallentando*, follows a *Tempo di Mazurka* in E minor, with a graceful, expressive theme ; the rhythm and style are Polish, and the interpreter or listener is free to mentally picture the "scene" according to his fancy. Soon, however, the minor is exchanged for the major mode, and the music becomes florid and brilliant. There is modulation through various keys. After a section in the key of E flat, in which an impassioned melody assigned to the pianoforte is surrounded by fitful arpeggios for violin, there comes a *meno mosso* with "polonaise" colouring. The violin has a broad recitative-like phrase, and then after a few vigorous, and a few soft bars, we arrive by a clever and effective modulation at the recapitulation. There is an energetic and brilliant *coda* ; a soul-stirring theme is cleverly worked up with runs, arpeggios, harmonic notes, octave passages, and wide-spaced chords succeeding one another with ever-increasing effect. It seems needless to add that, from a mere technical point of view, the violin part is admirably written.

*Romance, for Violoncello or Violin with Pianoforte accompaniment, by F. EDWARD BACHE.* Op. 21. (Edition No. 7664; price, net, 1s.) London : Augener & Co.

AFTER a few introductory bars the 'cello announces a theme of frank, engaging character, evolved almost entirely from the diatonic scale. Now that chromatics are so much in vogue, one is apt to consider plain, straightforward melody as old-fashioned ; and yet Bach, Beethoven, and also Brahms—composers who, when they chose, could indulge in wonderful chromatic complexities without becoming vague or confused—have taught us the strength and resources of the diatonic scale in creating melody. The "Romance" theme commences quietly, becoming, however, somewhat intense near its close. Pianoforte and 'cello then carry on a kind of dialogue until a pause is made on the dominant chord of the dominant key, when the piano starts off with the theme ; the opening

phrase, however, is only used to form a passage returning

## NOURMAHAL'S SONG &amp; DANCE

by

S. COLERIDGE-TAYLOR.

Op. 41.

(Augener's Edition No 6104.)

I.

Allegretto.







to the principal key and principal theme, again assigned to the stringed instrument. Then there is slight development, modulation, another reference to the principal theme, and finally a quiet, pleasing *coda*. The piece is ably written for the solo player.

## Musical Notes.

### HOME AND COLONIAL.

**London.**—The concert given last month at the Crystal Palace in memory of Sir Arthur Sullivan attracted a large audience, for the composer had many friends and admirers. The programme was representative of various styles and various periods of his art career. The first part was secular, the second sacred, and of all the pieces performed, the selection from the "Music to the *Tempest*" was the most interesting, for the youthful music is so fresh, so unlaboured, so promising. The concert was fittingly conducted by Mr. Manns, who first produced the work just mentioned nearly forty years ago.—The "Farewell" concert given by Mr. Edward Lloyd at the Albert Hall proved, as everyone expected, a big success. The great tenor is retiring into private life ere his powers show any signs of decline, but the regret at losing so admirable an artist did not prevent the public from giving him the heartiest farewell. He has always been a great favourite, and the singing of "For he's a jolly good fellow" at the close by the vast audience and the distinguished artists who took part in the concert, was no formal act, but a manifestation of real feeling and friendship.—The Symphony Concerts at Queen's Hall came to a close, for the present, on December 8th. At the third, Signor Busoni gave a most delicate and finished rendering of Beethoven's Concerto in G, and at the concluding one Mr. Emile Sauret played Mendelssohn's Violin Concerto. These concerts, which have attracted large audiences, have proved highly successful.—The Saturday Popular Concerts have been well attended. Lady Hallé's pure, refined playing, both in concerted and solo music, has been thoroughly appreciated. The pianists during December were Mlle. Stockmarr and Miss Evelyn Suart, both of whom were heard here for the first time, and both created a favourable impression, and also Mr. Borwick. The "Ysaye" Quartet will appear for the first time on January 5th, and perform at all concerts (Saturdays and Mondays) until the end of the season.—Mr. D. F. Tovey gave four concerts in November, introducing a Sonata for pianoforte and violin, also a pianoforte Trio and Quintet of his own composition. His music is extremely clever; for the present, however, he is unduly influenced by Beethoven and Brahms, but this ought to wear off in time. He is an excellent pianist. Cantatas by Bach for soprano solo, well sung by Miss Fillunger, formed a praiseworthy feature of his programmes.—Vocal recitals were given during the past month by Mlle. Camille Landi and Madame Marchesi; these eminent artists sang admirably, and their programmes were of marked interest. Madame Steinhauer, a Swedish vocalist, who gave two recitals, sings with taste and expression. At the second she sang a number of songs by her husband, Mr. Mallinson. They are all cleverly written; some may not be of very distinctive character, but not a few display individuality and genuine feeling. Herr Lierhammer, a new baritone singer, gave a recital, and proved himself a sound artist and agreeable singer.—Of pianists, Signor Busoni claims first mention. His recital on December 1st was a genuine triumph; his rendering of all twelve of

Chopin's Etudes, Op. 25, was most finished, while in two pieces by Liszt he created a real *furore*. He is one of the best pianists of the day. We may also mention recitals by Miss Marguerite Elzy, a very clever pupil of Mr. Oscar Beringer; Miss Kathleen Bruckshaw, a pupil of Mr. Carl Weber and Herr Stavenhagen, who gives distinct promise for the future; and Mr. Knutzen, a Norwegian, who has fine technique, and interprets Grieg's music with understanding and sympathy.—An interesting performance of Weber's *Euryanthe* took place at Daly's Theatre by the pupils of the Royal College of Music, under Professor Stanford; a clever pianoforte Concerto by that young and promising composer, Mr. Harry Farjeon, was performed at a Royal Academy Concert; and a pleasing "Mignonne" Suite for orchestra, by Mr. Henry E. Geehl, performed at the Guildhall School of Music.—Three very interesting lectures were delivered at the Royal Academy of Music by Mr. J. A. Fuller-Maitland, on "The Development of Pianoforte Technique in the 19th Century."—Miss Constance Bache announces six lectures on "Russian Music" at King's College for Ladies, 13, Kensington Square, beginning January 30th. The syllabus dealing with Russian music from early times down to Tschaikowsky, Glazounow, etc., is most inviting.—ROYAL ACADEMY OF MUSIC. The competition for the Heathcote Long Prize in December was awarded to Edwin York Bowen. An additional prize was awarded by the examiners (Messrs. Algernon Ashton and Charlton T. Speer, and Miss Agnes Zimmermann in the chair) to George Dorrington Cunningham; also Russell Bonner was highly commended. The Sainton-Dolby Prize was won by Edith Nutter. The Rutson Memorial Prizes were bestowed as follows:—The soprano prize to Katie E. B. Moss, and the tenor to John Strafford.

**Edinburgh** (see special article, "Music in Scotland," page 6).

**Glasgow.**—Mr. F. H. Cowen has been appointed principal conductor of the Choral and Orchestral Union of this city. The season commenced on November 29th, with Lady Hallé as solo violinist. Mr. Elgar's *Caractacus* was performed at the fourth concert, on December 18th. On January 22nd Herr Stavenhagen's pianoforte Concerto in B minor (Op. 4) will be played by Mr. Philip E. Halstead, and on January 29th Mr. Cowen's sixth Symphony, "The Idyllic"; both works will be heard for the first time in Glasgow.

**Liverpool.**—The principal event of the month has been the Richter concert on the 8th inst., when an admirable programme was presented, comprising the Overture to Cornelius's *Barber of Bagdad*, the "Peer Gynt" suite, Dvorák's "New World" Symphony, and a Wagner item. The *Don Juan* of Richard Strauss had been announced in the prospectus, but it is postponed to a future time. It is a pity these concerts are not better supported, as there is a strong probability of this being their last season unless more appreciation of them is shown. Now that the regular Philharmonic concerts are becoming somewhat unsatisfactory to the more artistic portion of the community, we ought to make sure of a continuance of the Richter concerts.—At the Philharmonic concert on the 4th inst., Mr. Cowen's "Idyllic" Symphony was performed. Miss Macintyre was the vocalist, and Miss Maud Powell the solo violinist. The concerto was Max Bruch's No. 2 in D minor.—The smoking concert of the Orchestral Society on the 15th inst. comprised Beethoven's 1st Symphony, the Overture to *Don Giovanni*, and examples of Elgar and Dvorák. The soloist was Mr. Francis Braun, and Mr. A. Ross played two movements of a Vieuxtemps concerto.—The Moody-Manners Opera Company spent a week here, giving some really

good performances of *Tannhäuser*, *Lohengrin*, *The Jewess*, *Faust*, *Carmen*, and *The Bohemian Girl*.

**Birmingham.**—The musical season in this city promises to be one of the busiest on record. Mr. George Halford for some years past has been giving annually ten orchestral concerts of the highest class, and his latest expositions have been devoted to Beethoven and Tschaikowsky. At the Beethoven concert of November 27th, were performed the Overtures *Leonora*, No. 3, and *Egmont*, the "Eroica" Symphony, and the violin Concerto, with Mr. Willy Hess as soloist. Tschaikowsky was represented on the 11th ult. by his Pathetic Symphony, the Overture to the drama *The Storm*, the Suite, "Sleeping Beauty," and the Pianoforte Concerto, No. 1, in B flat minor, Op. 23. In this Miss Katie Goodson made a successful *début* here.—On the 6th ult. the Festival Choral Society, under the direction of its new conductor, Dr. Sinclair, of Hereford, gave a concert recital of Gounod's *Faust*, including the ballet music of the Brocken scene.—On the 13th ult. the City Choral Society, a young rival of the one just mentioned, gave a performance of Sullivan's *Golden Legend*, preceded by the Overture "In Memoriam" as a tribute of respect to the deceased composer.—Mr. Edward Lloyd gave his farewell concert on the 10th ult., when he had a great reception, and when he sang with all his old brilliancy and charm. He retires with the hearty good wishes and sincere respect of his admirers. His *début* here was at the Harrison concerts, November 19th, 1873. All these concerts took place in the Town Hall.—A new organisation, the Birmingham Chamber Concert Society, promises to fill a long-felt void in our musical life. At the second concert, given in the Masonic Hall on the 13th ult., Glazounow's String Quartet, Op. 15, "Novlettes," and Eduard Behm's Violin Sonata in A, Op. 15, were the chief features of the programme.—The Amateur Orchestral Society, with an unbroken career of close upon forty years, gave a concert to the members of the Midland Institute on the 17th ult. Beethoven's Symphony in A was attempted, but with only moderate success. A young violinist, Mr. Harold Ketelby, made a favourable impression in Max Bruch's Violin Concerto in G minor, Op. 26. Mr. Halford is conductor of the Society.—Of other concerts, mention must be made of that given in the Town Hall on the 1st ult. by the Glasgow Select Choir, and that given by Mrs. Wymark Stratton in the Masonic Hall on the 3rd ult. At this were given Beethoven's Septet, Op. 20, and Dvorák's Bagatellen, Op. 47.

**Bristol.**—An interesting concert took place at the Victoria Rooms, Clifton. It was the first public performance of the "Riseley Male Voice Choir," formed by Mr. Riseley at the beginning of the year. It consists of about 200 voices. The programme included, among other things, Mendelssohn's music to *Antigone* and Grieg's "Landerkennung."

**Bradford.**—Mr. Arthur Broadley, a frequent contributor to the literature of the 'cello, gave, in November, a 'cello concert at the Bradford Church Institute, in which twenty of his pupils took part. An interesting feature of the programme was a sonata by Handel for the viola da gamba, performed by Mr. J. Franklin Thomas. In December, M. Auguste van Biene, the well-known 'cellist, gave a successful 'cello recital at the same institution.

**Hanley.**—The Moody-Manners Company was here during the second week of December. A circular has just been issued by the management announcing that a "Wagner" week will be given at the Theatre Royal, Manchester, next spring; also that two prizes of £250 each, and ten per cent. on all profits, are offered for two

operas, one of which must be written by a British subject, the other by a foreigner. For particulars concerning this competition application must be made to the manager of the company.

**Stourbridge.**—The first concert of the sixteenth season of the Concert Society took place on November 19th, at which Mr. Coleridge-Taylor's *Hiawatha's Wedding Feast* was performed. December 28th was the date announced for the second (*Elijah*). The third will take place on February 25th, with a Beethoven, Tschaikowsky, and Stanford (*The Revenge*) programme; and the fourth and last on April 22nd, with the "Eroica" Symphony and Brahms's *Requiem*.

**Derby.**—The first concert of the ninth season of the Orchestral Society was given on December 11th under the direction of Mr. Sydney T. Sadler. The programme included, among other items: Grieg's "Peer Gynt" Suite, No. 1; Mr. Coleridge-Taylor's "Danse Nègre"; and, as final number, the "Britannia" Overture, by Sir A. C. Mackenzie, President of the Society.

**Berkhamsted.**—A sacred concert was given by the Church Choral Society in the Parish Church on Wednesday evening, December 12th, and was well attended. This Society, which gives two performances each season, is under the conductorship of Mr. W. H. London, organist of the Parish Church.

**Melbourne.**—Chair of Mr. Franklin Peterson, Mus.Bac. Oxon., has been elected as successor to Mr. G. W. L. Marshall Hall, and the Melbourne Committee could scarcely have made a wiser choice. Mr. Peterson has had great experience both as teacher and lecturer, and examiner (appointed in 1890 to act with Professor Niecks as additional examiner for music scholarships at Edinburgh University). He is the author of "Elements of Music," "An Introduction to the Study of Theory," "Pianist's Handbook," and the recently published "Catechism of Music." He has contributed many articles to THE MONTHLY MUSICAL RECORD:—"Studies in Modern Opera" (Vols. XXII. to XXV.), "New Lamps for Old," "Modern Editions of the Classics," "Registration of Bach's Organ Works," "Humour in Music," "Quotation in Music," etc. etc.

**Ballarat.**—A grand Intercolonial Band Contest for the championship of the Australian colonies was held here during the month of September, and the success of the gathering surpassed the highest expectations. In connection with these band contests, which have been organized since 1890, one for choirs was started in 1898, and with such success that larger prizes were to be offered in future. The prize money in 1890 amounted to £45, but in 1900 to £825; the entries 3,500, against 250 in 1890. Two intercolonial contests, one band, one chorral, for £200 and £250 respectively, have been held. The competition extended over five weeks; in 1890 it lasted one day, and the prizes were given away on the same evening. The *Ballarat Star* of October 20th gives full details as to the various contests and prizes, and names of winners.

#### FOREIGN.

**Berlin.**—Georg Schumann, successor of Prof. Blumer, made his *début* as conductor of the celebrated "Singverein" with very promising results. The pieces chosen were a cantata by Bach, and Mozart's Requiem.—The "Stern" Choral Union gave, under Friedrich Gernsheim's direction, Enrico Bossi's "Canticum Canticorum" (Solomon's Song), Op. 120, which had already been heard at Leipzig. The composer had to deal with two conflicting elements: the original erotic and the subsequently

introduced symbolic. Hence a lack of unity of style. The thematic material of the work—which is chiefly written on Wagnerian lines—is, moreover, of slight interest; but the counterpoint is ingenious. The irrepressible Intermezzo is one of the successes of the work.—A Funeral March, from the opera, *The Rose from the Garden of Love*, by Heinrich Pfizner, afforded proof how far a talented composer can stray from the path of natural musical expression.—On the other hand, the Polish pianist composer, Sigismund Stojowski, fully realised the pleasant anticipations derived from a previously heard pianoforte and violin sonata, and a pianoforte concerto in sharp minor, by his Symphony in D minor, which is a work of real merit and in some parts brilliantly effective. Less gratification was evoked by a violin concerto in G minor, the enormous difficulties of the work being overcome with masterly skill by Ladislaus Gorski. A "Symphonic Rhapsody" from the same pen, like the violin concerto, is wanting in organic development, for which a plea may of course be raised with respect to the first-named work. The splendid Philharmonic orchestra obviously played *con amore*, and S. Stojowski may be said to have stepped into a prominent place among living musicians. The charm of "A Vision," "Witches' Sabbath," by W. von Möllendorf, is chiefly confined to its effective orchestration.—In remembrance of Prof. Radecke's seventieth birthday, his overture, "Am Strand" ("At the Sea Shore"), written in the style of Mendelssohn, was given.—"The Ladies' String Orchestra" afforded proof of steady progress, reflecting credit upon their new conductor, Willy Benda. The *pièce de résistance* at their concert was Handel's Concerto No. X.—The "Kotzolt" Vocal Union gave, with rare beauty of voices and perfection of style, a large number of interesting novelties and unfamiliar pieces by Vierling, Ed. Grell, Radecke, Wilh. Berger, Rud. Buck, Leone Sinigaglia, Felix Blasing, etc.—Two noteworthy novelties were produced by the celebrated Bohemian Quartet, viz. a string quartet in A minor, by S. Tanéiew, professor of composition at the Moscow Conservatoire, which is conspicuous for originality of ideas, of course of the National Russian type, and passionate *élan*. The other new work, a MS. string quartet in G by V. Novák, is notable for clever elaboration rather than spontaneous inspiration.—A violinist new to Berlin, Johannes Miersch, startled his audience by very remarkable virtuosity, but, unfortunately, he lacks warmth of expression. A Concertstück, Op. 8, by his brother Paul Th. Miersch, bristling with technical difficulties, suited him to perfection. An Indian Rhapsody, Op. 19, by the same composer, proved interesting, although it suffers from undue length and too violent orchestration.—Little can be said in favour of a pianoforte and violoncello sonata by P. Sherwood, which proved as dull and uninteresting as the composer's interpretation at the piano, with J. Smith as violoncellist.—As somewhat over-ambitious must likewise be qualified the production by Fr. Hermine Schwarz, of a series of pianoforte pieces from her own pen.—About the same remark applies to the pianist composer Fr. Marie Pery. Her pianoforte suite possesses at least the merit of technical correctness. But her songs, although rendered with considerable feeling by Hella Lauer, fail to realise the meaning of the text of the poems, and their invariable gloom precludes needful contrast.—The same defect was apparent in Eduard Levy's new songs (vocalist Eugen Brieger) and pianoforte pieces, and although displaying some creative talent, the dose was too large for one evening.—Professor Siegfried Ochs, the famous conductor of the Philharmonic Choral Society, has accepted the same post at Erk's Male Vocal Union.

—The local Wagnerverein gave Siegmund von Häusser's symphonic poem, "Barbarossa," in three parts, which made a decided "hit." The young Graz composer's doings will be watched with keen interest.—The Waldemar Meyer Quartet produced a string quintet with two violoncellos, Op. 75, by Wilhelm Berger, with more than ordinary success. Another novelty introduced by the same party, Ph. Scharwenka's Duo, for violin and viola, with pianoforte accompaniment, Op. 105, belongs to the better class of drawing-room music, but it is not free from reminiscences.

**Cologne.**—An overture to the opera, *The Feast of Claudio* (not yet performed), by the bass singer Köhler, has met with well-merited success.—Prof. Seiss, through reasons of health, has retired from his long activity as director of the "Musical Society."

**Munich.**—Two new string quartets in C minor and D minor, by Max Zenger and Ed. Lerch respectively, brought out by the Closner Quartet, are chiefly noteworthy for clever workmanship.—The excellent Benno Walter Quartet has celebrated the twenty-fifth anniversary of its formation.

**Leipzig.**—Richard Hagel has very successfully inaugurated his functions as conductor of the opera with a performance of Heinrich Zöllner's *Sunken Bell*.—The first prize of 1,000 marks offered by the firm of Breitkopf and Härtel for the best "Song of the Fleet," was allotted by the judges, Eugen d'Albert, Felix Weingartner, and Franz Wüllner, amongst over 900 competitors, to Prof. Th. Scharff, of Freiburg (Silesia).—Another great firm of music publishers, C. F. Peters, has celebrated its centenary Jubilee. When Carl Fried. Peters bought the business he imparted to it some importance by the publication of a Bach edition and of works by Spohr, Moscheles, and others. For further notice of the firm, see Dr. Max Abraham in another column.—And yet another celebrated firm of this class, that of Bartholf Senff, together with the well-known musical paper, *Signale*, has passed by public auction into the possession of Fr. Marie Senff, niece of the late head of the business.

**Dresden.**—The Petri Quartet party produced a MS. Quintet for pianoforte, violin, clarinet, horn, and violoncello by Waldemar von Baussern, which is marked by rare melodic charm, although unfortunately not free from harmonic eccentricities. A Serenade for pianoforte, violin, and clarinet, by the same composer, was brought out by the Tonkünstlerverein, with such signal success that a repetition of the work was announced.—A Sonata for pianoforte and violin, Op. 6, although written somewhat in the character of an *ad captandum* salon piece, testifies to the creative gifts and musicianly qualities of the composer, Dr. Walter Rabl, who produced the work as pianist jointly with the violinist, Svedrofsky.

**Bremen.**—An opera, *Streichholzmädel*, text after Andersen's touching fairy tale, music by the Scandinavian composer, August Enna, achieved, by reason of its tunefulness, a favourable reception under Hermann Jäger's direction.—Considerable success attended likewise the première of a new opera, *The Quiet Village*, words by the well-known librettist Max Kaibek, music by Alexander von Fielitz, composer of numerous greatly esteemed songs.

**Hamburg.**—Georg Pittrich, of the local town theatre, has accepted the conductorship of the Frankfort Opera from 1st June next.

**Wiesbaden.**—Three Slav Intermezzi, by Edmund Uhl, met with a friendly reception under Louis Lüstner's baton.

**Hanover.**—A new "Philharmonic Orchestra" of over sixty performers has been founded, conductor Jose

Frischen. To this undertaking the successes of the Berlin Philharmonics, under Nikisch and Hans Richter, have no doubt largely contributed. Twelve concerts are contemplated for the first season.

Jena.—A committee has been formed at Leipzig, under the presidency of the composer Zöllner, for the foundation in this city of a refuge for poor musicians. A philanthropist, who wishes to remain anonymous, has offered a fine piece of land of 2,000 square metres on condition that the erection of the building be started within the next seven years. It is confidently expected that the needful funds will be forthcoming long before that term.

Frankfort-on-Maine.—Prof. Dr. Bernhard Scholz produced, at the Hoch Konservatorium, a series of his new chamber works, assisted by Hugo Heermann (violin), Hugo Becker (violoncello), and Johannes Hegar (viola), with the composer at the piano. The pieces given were a Sonata for pianoforte and violoncello, Op. 81, in A minor; variations on a theme by Handel, for pianoforte and violoncello, Op. 84; and a Trio for pianoforte, violin, and violoncello, Op. 83, in A minor. The variations produced the most favourable impression. The absence of a slow movement in the Sonata is particularly to be regretted, as the violoncello is, of course, at its best in cantilena.

Strasburg.—A one-act opera, *Night*, by Bogumil Zepler, met with a friendly reception.

Darmstadt.—Great success has been achieved by a new symphonic poem, "There were two King's Children," by Fritz Volbach. The score has just been published by Breitkopf & Härtel.

Augsburg.—The Oratorio Society, under Willy Weber's direction, produced a "Symphonic Prologue to Dante's *Divina Commedia*," by Felix Woyrsch, and "The Thirteenth Chapter of the First Epistle of St. Paul to the Corinthians," for baritone solo, chorus and orchestra, by Karl Pottgiesser, the last-named work being a grand "Hymn to Love" of considerable emotional power.

Schwerin.—*Schill*, a one-act opera by G. von Rössler, musical director at Frankfort-on-Maine, has been produced with great success by the court conductor, Zumpe.

Würzburg.—A new oratorio, *The Legend of St. Boniface*, by Johann Diebold, of Freiburg-im-Breisgau, has been successfully brought out.

Görlitz.—The Musical Society celebrated the twenty-fifth year of its existence with a festival concert conducted by R. Stiehler.

Hildesheim.—At the inauguration of a monument to the late William I., the present Emperor and Empress were saluted with the "Emperor's Hymn," composed by Karl Schotte, which was rendered with considerable effect by a male chorus of sixty voices. A copy was afterwards ordered by telegraph, by special order of the Emperor.

Vienna.—A one-act opera, *Der Bundschuh*, libretto by Max Morold, music by Joseph Reiter, who has been favourably known by his ballads, choral and other works, did not quite come up to the expectations of his friends. The music wavers between the old and the Wagnerian declamatory style, the melodic element suffers from monotony, and the orchestration in particular, betrays the quondam school-teacher's lack of technical education. Much of the success of the *première* was no doubt due to the all-round first-rate performance under Gustav Mahler's direction, with Mmes. von Mildenburg, Sedlmair, and the tenor Schmedes in the chief rôles.—A new orchestral "Fairy Dance," by Friedrich Klose, pupil of the great symphonist, Anton Bruckner, is characteristic and brilliantly scored.—The Vienna Concert Union pro-

duced, under the *bâton* of Karl Komzak, Johann Strauss's posthumous "Ischl Waltz," in three parts, which belongs to the most charming inspirations of the composer of the "Blue Danube" waltz.—The excellent Fitzner Quartet produced a well-written quartet in D minor, by Hans Kössler, and a sonata for violin and piano (Fitzner and Fr. A. Bernstein), by the Russian composer, Goedicke, winner of a prize at the great Rubinstein competition held here last August.—The first prize in the matter of the Mozart fountain, to be erected in the suburb Wieden, has been adjudged to the sculptor Wollek and to the architect Schönthal. All the models have been exhibited and the *vox populi* is at one with the above decision. The inauguration will probably take place in 1901.—The house at the corner of the Kohlmarkt, which contained since 1780 Artaria's historic music warehouse, has been pulled down. It was built in the sixteenth century, but partly reconstructed in 1850. At Artaria's the foremost musicians of the day, including Haydn, Mozart, Beethoven, Paganini, Vieuxtemps, etc., were frequently to be seen. The autographic treasures were sold by the heirs two years ago.

Linz.—An interesting discovery has been made here—to wit, a copy of the poem of "Parsifal" which Wagner had sent to the famous painter Makart, with the autographic dedication: "To his highly esteemed friend and patron Master Hans Makart; the poet, Richard Wagner. 1st January, 1878." It is now the property of Fellerer, a relative of Makart.

Innsbruck.—The rising composer, Enrico Bossi, director of the Lyceum Benedetto Marcello, at Venaice, appeared as organ *virtuoso* with genuine artistic success in some works by Bach, and an organ concerto, with two horns and kettledrums, of his own composition.

Prague.—Considerable success attended the first performance at the National Czechian Theatre of the three-act opera, with a prologue, *The Fall of Arcona*, by the recently deceased Zenko Fibich, which is probably his best lyric work. The performance under Carl Kovarovic a pupil of the composer, was first-rate.

Buda-Pest.—*Rosamunde*, opera by Vavrinec, has scored the biggest success since Erkel and Goldmark.

Paris.—Wagner's *Tannhäuser*, after an altogether phenomenal run, has passed its 100th performance at the Grand Opéra.—Gounod's *La Reine de Saba*, which was originally brought out at the Grand Opéra in 1862 and failed, notwithstanding a cost of £4,000 sterling for the *mise-en-scène*, has been revived with a modified libretto at the Opéra Populaire. So far only *Faust* and *Roméo et Juliette*, in a minor degree, *Philemon et Baucis*, *Mireille*, and *Le Médecin malgré lui* among the French master's lyric works have achieved success, and it seems unlikely that the revived work will be more fortunate now than it was at its original production; in any case it will certainly not be the fault of the clever conductor, Mr. Büsser, nor of the orchestra, the chorus, or the staging. On the other hand, the principal singers were as unequal as the work itself.—At the Renaissance a three-act operetta, *Les Petites Vestales*, music by Le Rey and Justin Clérice—capitally sung and acted and sumptuously placed on the stage—was very favourably received.—The total receipts of the Parisian theatres during the Great Exhibition in 1889, from May to October both inclusive, were 11,690,660 francs, against 13,391,262 francs this year; increase, 1,700,672.—The concerts of the Conservatoire, which preserve all the elements of youth, have entered upon their seventy-fourth season.—Three vacant professorships have been filled by the appointments of Georges Berr (eloquence) to replace the famous actor Worms, who has resigned; Gros-Saint-Ange (cello) in lieu of the late

*virtuoso* Delsart, and Turban (clarinet) in place of Rose, who received leave to retire.—At a Saint-Saëns Festival given by the Colonne Concerts, his latest work "Night," for soprano solo (Madame Lovano), female chorus, and orchestra, was produced. It is light and pleasing in character, and was, therefore, well received. At the same concert an overture to *Pyramus and Thisbe*, by Edouard Trémison, a hitherto unknown young composer, displayed decided talent, and met with much favour. The same can hardly be said of an overture to George Sand's drama *Claude*, by P. L. Hillmacher, which was played at a Lamoureux-Chevillard concert.

**Toulouse.**—Johan Svendsen (born at Christiania, Norway, in 1840), at present first orchestral conductor at Copenhagen, has, strangely enough, been appointed successor to Louis Deffès at the local Conservatoire.

**Brussels.**—An operetta, *Tambour Battant*, by Mdlle. Dell'Acqua, who is well known here as a composer of songs, suffers from a tedious libretto and a lack of dramatic expression in the music, which contains, however, some pleasing tunes.

**Montreux.**—A "Scène Funèbre," Symphonic Poem, by the Norwegian, Johan Selmer, was given by the celebrated local Symphony Concerts, and attracted much attention. It is intended as a token of homage to France on account of the hospitality extended to the composer during the siege of Paris. Some mournful variations on the "Marseillaise" lead to a climax illustrating the triumph over the hostile forces—presumably the Commune!

**Stockholm.**—The recently founded musico-historic museum already contains a very interesting collection of instruments from the seventh to the nineteenth centuries; likewise manuscripts of considerable value.

**Copenhagen.**—The Anglo-Danish Club gave a concert here (December 7) in the large hall of the Palace of Music, in memory of the late Sir Arthur Sullivan, the programme being devoted entirely to his music.

**St. Petersburg.**—On behalf of the Rubinstein monument fund, a special concert was given by the Imperial Russian Musical Society under E. F. Naprawnik. Under the same conductor Wagner's *Walküre* was produced in Russian with complete success.

**Milan.**—Leoncavallo's new opera, *Zaza*, was produced with every token of success.

**Plove.**—A three-act comic opera, *Don Cirillo*, by Giovanni Ercolani, met with a favourable reception.

**Madrid.**—The consumption of *sarzuelas* in Spain is prodigious. In addition to the five named last month, three more have to be mentioned: *Los Malecas*, by Prudencio Muñoz; *Nuevo Genero*, music by Santonja and Orejón; and *Gimnasio Modelo*, by Cereceda. Might it not be worth the while of some *impresario* in search of operettas to look up some of these works?

**Bucharest.**—A brilliant reception was given to the opera *Petru Raresch*, by Eduard Caudella, director of the Conservatoire at Jassy. Opera in Roumanian has been started under the direction of Wachmann. With the exception of three Italians, all the singers are Roumanians. The chorus numbers fifty-four, the orchestra fifty-two, and the ballet thirty performers.

#### OBITUARY.

**HEINRICH KREUZER**, formerly a much-esteemed tenor of the Imperial Opera at Vienna, aged 82.—**FRANZ SIEDL**, violin virtuoso, and formerly conductor at the People's Theatre at Buda-Pest.—**RICHARD LÖFFLER**, composer, aged 80.—**WILH. KLOTZSCH**, clarinettist at Cassel; born 1853 at Domnitzsch.—**MAX KNÖFLER**, second kapellmeister at Riga.—**K. H.**

**HINKELMANN**, musical director at Chemnitz, aged 72.—**ANDREAS STREICHER**, famous pianoforte maker at Vienna, son of J. Baptist Streicher, and grandson of the celebrated composer and pianoforte manufacturer, J. Andreas Streicher, the devoted friend of the poet Fr. von Schiller, aged 78—**DR. MAX ABRAHAM**, died December 8th (see page 8).—**HENRY RUSSELL**, author of "Cheer, boys, cheer," aged 88.—**M. JULES RIVIÈRE**, conductor, born 1819.

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